THE COLLECTION

OF

SIR CHARLES TENNANT.

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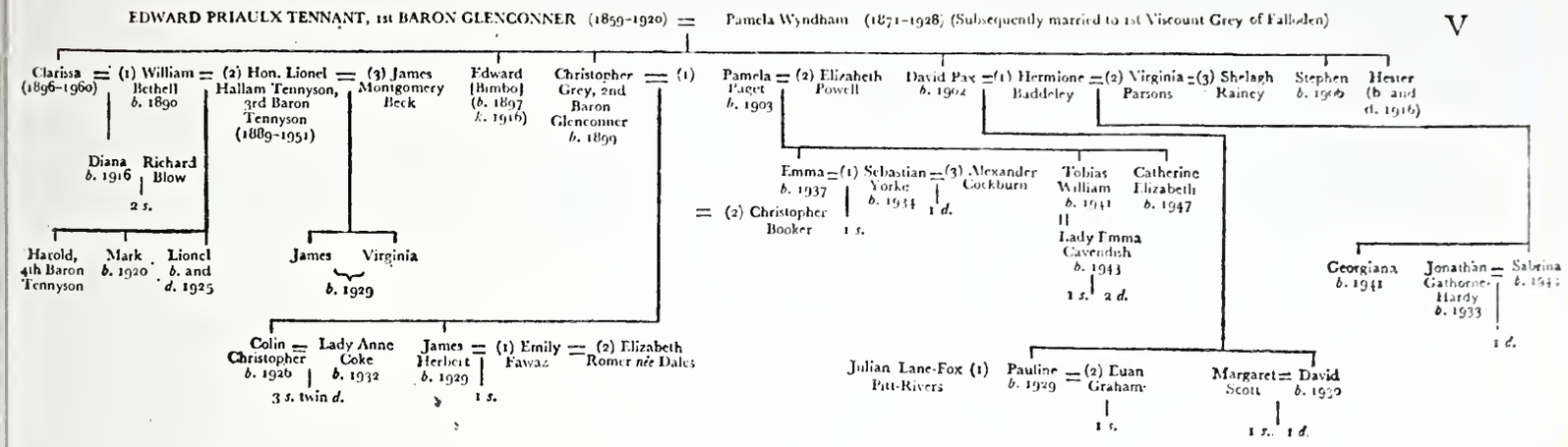
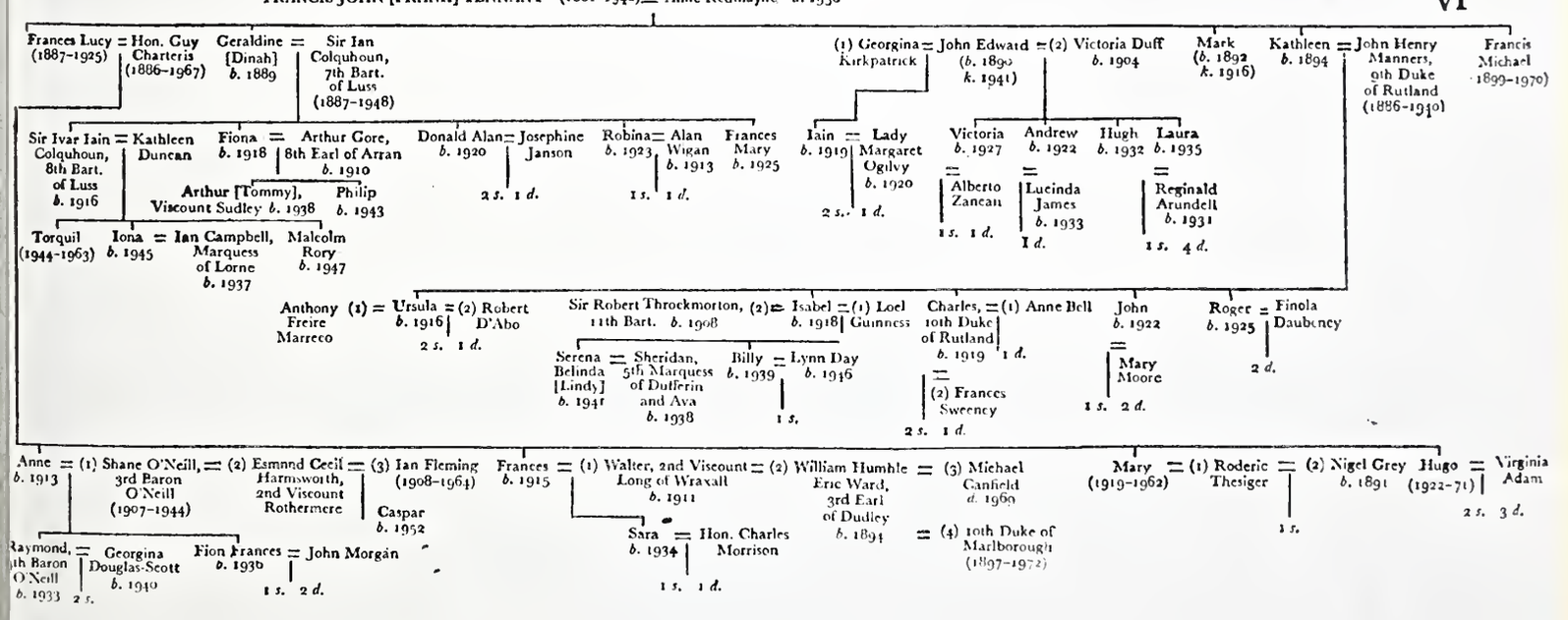

EDWARD PRIAULX TENNANT, 1st BARON GLENCONNER (1859–1920) = Pamela Wyndham (1871–1928) (Subsequently married to 1st Viscount Grey of Fallodon)
V
Clarissa (1896–1960) = (1) William Bethell b. 1890
(2) Hon. Lionel Hallam Tennyson, 3rd Baron Tennyson (1889–1951) =
(3) James Montgomery Beck
Edward [Bimbo] (b. 1897 k. 1916)
Christopher Grey, 2nd Baron Glenconner b. 1899 = (1)
Pamela Paget b. 1903
(2) Elizabeth Powell
David Pax b. 1902 = (1) Hermione Baddeley
(2) Virginia Parsons
(3) Shelagh Rainey
Stephen b. 1906
Hester (b and d. 1916)
Diana b. 1916
Richard Blow
2 s.
Harold, 4th Baron Tennyson
Mark b. 1920
Lionel b. and d. 1925
James
Virginia
b. 1929
Emma b. 1937 = (2) Christopher Booker
(1) Sebastian Yorke b. 1934 = (3) Alexander Cockburn
1 s.
1 d.
Tobias William b. 1941 = Lady Emma Cavendish b. 1943
1 s. 2 d.
Catherine Elizabeth b. 1947
Georgiana b. 1941
Jonathan Gathorne-Hardy b. 1933 = Sabrina b. 1943
1 d.
Colin Christopher b. 1926 = Lady Anne Coke b. 1932
3 s. twin d.
James Herbert b. 1929 = (1) Emily Fawaz
(2) Elizabeth Romer née Dales
1 s.
Julian Lane-Fox Pitt-Rivers
(1) Pauline b. 1929 = (2) Euan Graham
1 s.
Margaret Scott = David b. 1930
1 s. 1 d.


FRANCIS JOHN [FRANK] TENNANT (1861–1942) = Anne Redmayne d. 1956
VI
Frances Lucy (1887–1925) = Hon. Guy Charteris (1886–1967)
Geraldine [Dinah] b. 1889 = Sir Ian Colquhoun, 7th Bart. of Luss (1887–1948)
(1) Georgina Kirkpatrick = John Edward (b. 1890 k. 1941)
(2) Victoria Duff b. 1904
Mark (b. 1892 k. 1916)
Kathleen b. 1894 = John Henry Manners, 9th Duke of Rutland (1886–1940)
Francis Michael 1899–1970)
Sir Ivar Iain Colquhoun, 8th Bart. of Luss b. 1916 = Kathleen Duncan
Fiona b. 1918 = Arthur Gore, 8th Earl of Arran b. 1910
Arthur [Tommy], Viscount Sudley b. 1938
Philip b. 1943
Torquil (1944–1963)
Iona b. 1945 = Ian Campbell, Marquess of Lorne b. 1937
Malcolm Rory b. 1947
Donald Alan b. 1920 = Josephine Janson
2 s. 1 d.
Robina b. 1923 = Alan Wigan b. 1913
1 s. 1 d.
Frances Mary b. 1925
Iain b. 1919 = Lady Margaret Ogilvy b. 1920
2 s. 1 d.
Victoria b. 1927 = Alberto Zancan
1 s. 1 d.
Andrew b. 1922 = Lucinda James b. 1933
1 d.
Hugh b. 1932
Laura b. 1935 = Reginald Arundell b. 1931
1 s. 4 d.
Anthony Freire Marreco
(1) = Ursula b. 1916 = (2) Robert D'Abo
2 s. 1 d.
Sir Robert Throckmorton, 11th Bart. b. 1908 = (2) Isabel b. 1918 = (1) Loel Guinness
Serena Belinda [Lindy] b. 1941
Sheridan, 5th Marquess of Dufferin and Ava b. 1938
Billy b. 1939 = Lynn Day b. 1946
1 s.
Charles, 10th Duke of Rutland b. 1919 = (1) Anne Bell
1 d.
= (2) Frances Sweeney
2 s. 1 d.
John b. 1922 = Mary Moore
1 s. 2 d.
Roger b. 1925 = Finola Daubeney
2 d.
Anne b. 1913 = (1) Shane O'Neill, 3rd Baron O'Neill (1907–1944)
(2) Esmond Cecil Harmsworth, 2nd Viscount Rothermere =
(3) Ian Fleming (1908–1964)
Caspar b. 1952
Raymond, 5th Baron O'Neill b. 1933 = Georgina Douglas-Scott b. 1949
2 s.
Fion Frances b. 1936 = John Morgan
1 s. 2 d.
Frances b. 1915 = (1) Walter, 2nd Viscount Long of Wraxall b. 1911
Sara b. 1934 = Hon. Charles Morrison
1 s. 1 d.
(2) William Humble Eric Ward, 3rd Earl of Dudley b. 1894 = (3) Michael Canfield d. 1969
= (4) 10th Duke of Marlborough (1897–1972)
Mary (1919–1962) = (1) Roderic Thesiger
1 s.
(2) Nigel Grey b. 1891
Hugo (1922–71) = Virginia Adam
2 s. 3 d.

Tennant's Stalk

THE STORY OF

The Tennants of the Glen

BY

Nancy Crathorne

COMPLETED BY

Katharine Elliot of Harwood

&

James Dugdale

MACMILLAN

CATALOGUE

OF THE

PICTURES

FORMING

THE COLLECTION

OF

SIR CHARLES TENNANT,

BART.,

OF

40, GROSVENOR SQUARE,

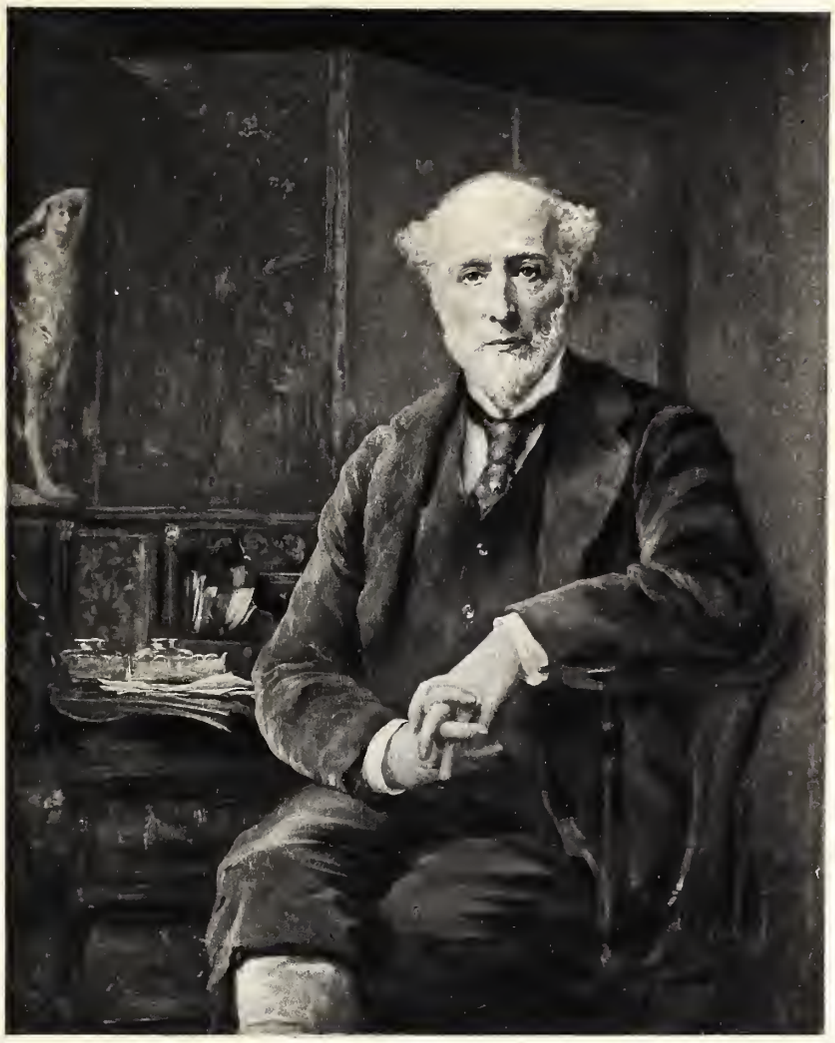
AND

THE GLEN, INNERLEITHEN.

1896.

"The value and rank of every art is in proportion to the mental labour employed in it, or the mental pleasure produced by it."

REYNOLDS.



PORTRAIT OF

SIR CHARLES TENNANT, BART.

PAINTED BY

W. W. OULESS, R.A.

1893.

SIR WILLIAM BEECHEY, R.A.

William Beechey, born at Burford, 1753; studied in the Schools of the Academy, and first exhibited in 1775; he practised as a painter of portraits; was elected an Associate of the Royal Academy in 1793, and was appointed Portrait Painter to Queen Charlotte. In 1798 he received the honour of Knighthood, and was elected a full Member of the Royal Academy. He long enjoyed the favour of the Court, and many of the fashionable and most distinguished personages of the day sat to him. Died at Hampstead, 1839.

"MASTER HENRY BOYCE."

Son of Lieutenant-Colonel Boyce.

Half-figure, when a child, seated in a landscape; his right arm round a spaniel, which he caresses; head turned and facing the spectator; in white dress, with blue sash; coral necklace. Trees in the background.

Canvas, 30 × 25 inches.

Painted in 1792.

Purchased from a member of the family.

SIR WILLIAM BEECHEY, R.A.

"LIEUT.-COL. BOYCE."

Outpost in North America attacked in 1788.
Small whole-length, standing in landscape, in hussar uniform.

Canvas, 30 × 25 inches.

Painted in 1787.

Purchased from a member of the family.

ROSA BONHEUR.

Marie Rosa Bonheur, born at Bordeaux, 1822; pupil of ner father, Raymond Bonheur; first exhibited at Bordeaux in 1841; was awarded a medal at the Salon Exhibition, 1845, and at the Universal Exhibitions of 1855 and 1867. She received from the hands of the Empress Eugénie the decoration of the Legion of Honour in 1865.

"A MARE AND FOAL."

Landscape, with a white mare and foal: cattle seen beyond; pool of water in the right foreground.

Canvas, 13 × 18 inches.

Painted in 1853.

From the Collection of Henry McConnel, Esq., of Cressbrook, Derbyshire.

Coll: James & David Dugdale Crathorne Hall [illegible]

R. P. BONINGTON.

Richard Parkes Bonington, born near Nottingham, 1801. Taken when a boy to Paris by his father, he studied painting at the Louvre and the Institute. His vigorous work both in figure subjects and in landscape soon made him a reputation in Paris. He visited Italy in 1822. His work was unknown in England until 1826, when he exhibited two views on the French coast. Attention was immediately drawn to him, and his reputation was quickly made, his work being as eagerly sought after in London as it had been in Paris. Unfortunately, his career was cut short by death at the early age of 27.

"Low Tide on the French Coast."

View looking along a flat shore at low tide. In the foreground two children with fish; buildings and ships beyond, with figures. Sunset sky, with effect of clear light.

Canvas, 16½ × 21 inches.

Exhibited at the Old Masters Exhibition, Burlington House, 1891.

Purchased from the Artist by Sir George Warrender, Bart. Afterwards in the Collection of the Marquis Maison, from whom it was acquired by Henry McConnel, Esq., of Cressbrook, Derbyshire.

From the McConnel Collection.

R. P. BONINGTON.

"THE FISH MARKET, BOULOGNE."

On the sands, early morning; boats landing their fish; numerous figures; some houses to the left; on the right, the calm open sea illumined by the rising sun.

Canvas, 32 × 48 inches.

The most important work of the master.

Engraved by QUILLEY.

Exhibited at the Old Masters Exhibition, Burlington House, 1885.

Formerly in the Collection of Mr. Munro of Novar.

G. B. CIPRIANI, R.A.

Giovanni Battista Cipriani, born in Florence, 1727; came to England in 1755, and was chosen one of the original Members of the Royal Academy. His fellow-countryman, Bartolozzi, engraved many of his works, which had a widespread popularity. Died, 1785.

"MUSIC."

Pastoral scene, with three nymphs, in classic dress, discoursing music.

Panel, $8\frac{1}{2} \times 6\frac{1}{2}$ inches.

"DANCING."

Pastoral scene, with two nymphs, lightly draped, dancing to the pipe.

Panel, $8\frac{1}{2} \times 6\frac{1}{2}$ inches.

W. COLLINS, R.A.

William Collins, born in London, 1788, of Irish parents, was sometime a pupil of George Morland; studied at the Royal Academy; was elected an Associate in 1814, and a full Member six years later; died, 1847.

"THE HAUNT OF THE SEA-FOWL."

Two fisher boys with a dog, descending the side of a cliff: the sea and shore are seen below.

Panel, 18½ × 15½ inches.

Colin Tennant ?

"NEAR ETON."

The river, with cottages amongst trees; a boy on a stile playing on a whistle; two boats near the bank. Evening effect.

Panel, 15½ × 13 inches.

Anon' Artists
14.5.1976(97)

J. CONSTABLE, R.A.

John Constable, born at East Bergholt, Suffolk, 1776; his father was a millowner, of considerable property. He came to London to study art, and in 1799 was admitted a student of the Royal Academy. He started as a painter of portraits, but his tastes soon took him to landscape art and the study of his native rural scenery. In 1819 he was elected an Associate of the Royal Academy; ten years later, a full Member. For many years he resided at Hampstead, whence he took many of his favourite subjects. His work was little appreciated in his own country during his lifetime, but was much esteemed in France, where many of his pictures were exhibited. The influence of his pictures upon the landscape art of the French School has been great. He died suddenly, in 1837.

"A Lock on the Stour:

Dedham Church in the distance."

Landscape, with river and trees: the river flows from the right across the foreground, where are the lock-gates, which a boy is opening; below the lock is a boat with sail, fastened to a post, and a man in the bows; on the further bank, above the boat, a horse and a dog. In the middle distance, meadows, with the spire of a church visible beyond; low hills in the distance. Stormy sky.

Canvas, 34 × 43 inches.

From the Collection of Mr. Barfoot, of Leicester.

J. CONSTABLE, R.A.

"WHITEHALL STAIRS, JUNE 18TH, 1817."

On the occasion of the opening of Waterloo Bridge by the Prince Regent. The State barges proceeding down the river from Whitehall. The river crowded with small craft and gaily-decorated barges. Smoke issues from a signal gun on the central arch of the new bridge. St. Paul's in the distance. Breezy sky.

The bridge was built by George Rennie: was commenced in 1811, and opened on the second anniversary of the Battle of Waterloo.

Canvas, 52 × 86 inches.

This subject was commenced by Constable in 1819. He made many and varied sketches for the picture; did not finally complete it until 1832.

Leslie speaks of the picture as "looking as though it were painted with liquid silver and gold."—"Memoirs of Constable," by C. R. Leslie, R.A.

Originally exhibited at the Royal Academy, 1832.

Exhibited at the Old Masters Exhibition, Burlington House, 1892.

From the Collection of Kirkman D. Hodgson, Esq., M.P.

J. CONSTABLE, R.A.

"YARMOUTH JETTY."

View looking along the seashore towards the jetty, ships in the right distance; a man leading a horse and trolly in the left foreground. Bright, breezy sky.

Canvas, 12½ × 20 inches.

Signed in full, and dated 1822.

Exhibited at the Old Masters Exhibition, 1890.

From the Collection of John Gibbons, Esq.

Coll. Colin Tennant, Glen (1971)

MARIA COSWAY.

Maria Hadfield, born in Italy, of Irish parents; educated in a convent and studied art in Rome; married Richard Cosway, R.A., 1781. She was a frequent exhibitor at the Royal Academy, her subjects being generally of a classic character, and occasionally portraits. She separated from her husband, and went to live in Paris. Died, about 1823.

"MRS. FULLER AND CHILD,"

OF CARLTON HALL, SAXMUNDHAM, SUFFOLK.

The boy was born 1782; died, 1856.

Small whole-lengths, in a landscape. The boy, in Eton suit, wheeling a barrow. His mother behind, her right hand on his shoulder; in white dress, holding a large straw hat in the left hand.

Canvas, 29 × 24 inches.

This picture was presented by Mr. Fuller to Mr. Mayhew of Saxmundham, from whose family it was acquired.

J. S. COTMAN.

John Sell Cotman, son of a silk-mercer of Norwich, where he was born in 1782. At an early age he devoted himself to art; studied and exhibited his work in London, from 1800 to 1806; joined the Norwich Society of Arts, to whose exhibitions he was a large contributor; elected a Member of the Old Water-Colour Society, 1825. He excelled as a landscape painter, both in oil and water-colour. His favourite subjects were taken from Yarmouth and its neighbourhood. Died, in London, 1842.

"MOUSEHOLD HEATH, NEAR NORWICH."

An extensive, undulating landscape. On a low hill to the left an old windmill, from which the heath slopes down to a valley, and up beyond to the distance on the right, where are seen two windmills and cottages. The left of the picture in shadow; the right illuminated with the setting sun.

Canvas, 38 × 58 inches.

Exhibited at the Old Masters Exhibition, Burlington House, 1892.

From the Collection of Kirkman D. Hodgson, Esq., M.P.

DAVID COX.

David Cox, born in Birmingham 1783, where his father was a blacksmith. He was taught drawing by a local artist and apprenticed to a miniature-painter; came to London in 1803, and got employment as a scene-painter at Astley's Theatre. He first exhibited drawings in 1805 at the Old Water-Colour Society; was elected a Member of the Society in 1813, and was a constant contributor to the Exhibitions until the year of his death. His oil pictures were seldom exhibited and were little seen in London, being mostly painted at Harborne, to which place he retired in 1840. Died in 1859.

"GOING TO THE HAYFIELD."

Extensive landscape, with hayfield in the middle distance: haymakers at work. In the foreground a man on a white cart-horse and leading a black one, going down a road towards the hayfield. Beyond, to his left, a woman and child walking in the same direction. In the right foreground, a pool, with rushes and dock-leaves. Windy sky.

Canvas, 23 × 33 inches.

Signed, and dated 1848.

From the Collection of Edward Hermon, Esq., M.P., of Wyfold Court, Henley.

T. CRESWICK, R.A.

Thomas Creswick, born in Sheffield, 1811; came early to London; first exhibited at the Royal Academy, in 1828, two landscapes painted in Wales, whence most of his subjects were afterwards taken; was elected an Associate in 1842, and a full Member of the Royal Academy in 1850; died, 1869.

"SUMMERTIME."

Woodland scene, with a stream, on the bank of which is seated a girl, her feet in the water.

Canvas, 24 × 18 inches

J. CROME.

John Crome, known as "Old Crome," born at Norwich, 1768. His art was based on that of the Dutch School, his subjects being taken from Nature in the lanes, and on the heaths and coast of his native county. By gathering round himself a number of pupils and associates who derived their art inspiration from him, he founded the Norwich School. He seldom exhibited his works out of his native city. Died, 1821.

"YARMOUTH BEACH."

View looking northwards; open sea with shipping to right; in the left foreground, various boats and figures on the beach, with windmill beyond; blue sky, with clouds.

Canvas, 14½ × 20 inches.

Exhibited at the Old Masters Exhibition at Burlington House, 1892.

Formerly in the Wynn Ellis Collection.

Bought at Christies 10 June 1899 280 gns

J. B. CROME.

John Bernay Crome, son of "Old Crome," born 1793; was brought up as an artist; exhibited his works in Norwich and at the Royal Academy; died at Great Yarmouth, 1842.

"RIVER SCENE, MOONLIGHT."

With barges; a windmill on the left bank.

Canvas, $9\frac{1}{2} \times 13$ inches.

H. W. B. DAVIS, R.A.

Henry William Banks Davis, born 1833; elected Associate of the Royal Academy, 1873; elected full Member, 1877.

"RETURNING HOME."

Large open landscape, with cattle; a small stream flowing by trees on the left. Peaceful evening effect.

Exhibited at the Royal Academy, 1867.

W. ETTY, R.A.

William Etty, son of a Methodist miller, born at York, 1787; came to London in 1805, and was admitted as a student at the Royal Academy Schools; worked for a time in the studio of Sir Thomas Lawrence; first exhibited at the Royal Academy in 1811, and became a constant exhibitor; elected an Associate in 1824, and a full Member in 1828. He devoted most of his life to painting the nude. Died in York, 1849.

"CUPID AND PSYCHE."

Small whole-length nude figures, in a landscape.

Canvas, 17 × 12 inches.

W. ETTY, R.A.

"THE DANCE."

"A figured dance succeeds: a comely band
Of youths and maidens, bounding hand in hand.
The maids in soft simars of linen drest,
The youths all graceful in the glossy vest;
Of these the locks with flow'ry wreaths inrolled,
Of those the sides adorn'd with swords of gold;
* * * *
That glittering gay from silver belts depend.
The gazing multitudes admire around.
Two active tumblers in the centre bound:
Now high, now low, their pliant limbs they bend,
And gen'ral songs the sprightly revel end."

POPE'S HOMER—*Description of Achilles' Shield.*

By the seashore, a group of lightly-draped youths and maidens dancing in a ring, back to back; two men within the ring stand on their heads and hands. On the left a seated female plays on the lyre, three figures standing near. In the foreground a man pours wine into a silver vessel for a female reclining on the ground. To the right, a man seated on the ground, holding a child, to whom the mother points out the dancers. An old woman and a youth stand behind.

Canvas, 48 × 77 inches.

Exhibited at the Royal Academy, 1842.

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887.

From the Collection of John Clow, Esq.

W. ETTY, R.A.

"VENUS AND CUPID."

Venus seated, with Cupid at her side, playing with a dove

Panel, 26 × 19 inches.

"MOTHER AND CHILD."

The child in its mother's arms, taking a red rose from her hand.

Canvas, circular, 6 inches.

J. W. EWBANK R.S.A.

John Ewbank, born at Gateshead, 1799; when young was taken to Edinburgh, where he worked under a house-decorator of considerable ability; became a Member of the Royal Scottish Academy; died 1847.

"EARLY MORNING: SOUTH SHIELDS HARBOUR; VICTUALLING A SHIP."

Canvas, 40 × 65 inches.

E. FRÈRE.

Edouard Frère, born in Paris, 1819; studied under Paul Delaroche. He was a frequent exhibitor at the Royal Academy; received a medal at the Paris Universal Exhibition of 1855; was made a Chevalier of the Legion of Honour; was Member of the Royal Academy of Amsterdam. Most of his work was done at Ecouen, where he died in 1886.

"THE WOODMAN."

An old woodman, seated near a stack of stakes, sharpening his cutter.

Canvas, 18 × 14 inches.
Signed, and dated 1870.

E. FRÈRE.

"THE AMATEUR MUSICIAN."

Interior: a boy seated, drumming on an inverted saucepan.

Panel, $8\frac{1}{2} \times 6\frac{1}{2}$ inches.

Signed, and dated 1858.

"THE DRUMMER BOY."

Interior: a boy with drum, standing at a table, and drinking milk out of a large saucer.

Panel, 10 × 8 inches.

Signed, and dated 1859.

W. P. FRITH, R.A.

William Powell Frith, born in 1819; first exhibited at the Royal Academy, 1840; elected an Associate in 1845, and a full Member in 1853.

"THE LAST SUNDAY OF KING CHARLES II."

"WHITEHALL, *February* 1, 1685.

"I can never forget the inexpressible luxury and prophanenesse, gaming, and all dessolutenesse, and as it were total forgetfulnesse of God (it being Sunday evening) which this day se'nnight I was witnesse of: the King sitting and toying with his concubines, Portsmouth, Cleaveland, and Mazarine, &c.; a French boy singing love-songs in that glorious gallery, whilst about twenty of the greate courtiers and other dissolute persons were at basset round a large table, a bank of at least 2,000 pounds in gold before them, upon which two gentlemen who were with me made reflexions with astonishment. Six days after, was all in the dust!"—EVELYN'S *Diary*.

Canvas, 10 × 18 inches.

Original study for the large picture exhibited at the Royal Academy, 1867.

From the Collection of Richard Ansdell, Esq., R.A.

T. GAINSBOROUGH, R.A.

Thomas Gainsborough, born at Sudbury, Suffolk, 1727; was educated at the Grammar School. Having shown great talent for drawing, he was sent to London to study at the age of fifteen; worked under Gravelot, an engraver and designer, and at the St. Martin's Lane Academy, and afterwards in the studio of the painter, Hayman. He returned to his native town and set up as a portrait painter, afterwards removing to Ipswich, where he married Margaret Burr in 1745, and where he resided for thirteen years. Thence he removed to Bath for a time, painting portraits of the fashionables who frequented the place. He first exhibited in London at the Society of British Artists in Spring Gardens, in 1761. On the foundation of the Royal Academy seven years later, Gainsborough was chosen an original Member. His pictures were exhibited regularly at the Royal Academy Exhibitions until 1784. He came to live in London in 1774, and died there at his house in Pall Mall in 1788. He was buried, by his own desire, in Kew Churchyard, Sir Joshua Reynolds being one of the pall-bearers.

"LANDSCAPE."

On the right a river with sailing boats, a rowing boat, and several figures of men. A rocky bank, on which are cattle and the seated figure of a woman, overhangs the stream on the left. Clear silvery sky, with effect of the repose of evening.

Canvas, 29 × 25 inches

From the Collection of Kirkman D. Hodgson, Esq., M.P.

T. GAINSBOROUGH, R.A.

"THE LADIES ERNE AND DILLON."

Lady Mary Harvey, daughter of the fourth Earl of Bristol; married, 1776, to John Lord Erne, created 1789 Earl of Erne; died, 1842; and

The Honourable Henrietta Maria Phipps, daughter of the first Lord Mulgrave; married, 1776, to Charles, twelfth Viscount Dillon; died, 1782.

Half figures, in a landscape, seated; the Lady Erne on the right, in a yellow dress, facing the spectator; the Lady Dillon, in a pink dress, with her hands clasped over her friend's right shoulder.

Canvas, 39 × 46 inches.

Exhibited at the Old Masters Exhibition, Burlington House, 1885.

Formerly in the Collection of the Marquess of Normanby.

T. GAINSBOROUGH, R.A.

"MISS HIPPESLEY."

Daughter of Sir John Hippesley.

Half-figure, seated, fronting the spectator, full-face; arms crossed in front and resting on a ledge; white dress, blue mantle, pearl and lace head-dress crossed under the chin; in her right hand some flowers. Landscape background.

Canvas, 30 × 25 inches.

Exhibited at the Grosvenor Gallery Exhibition of "A Century of British Art," 1888; and at the Exhibition of Old Masters, Burlington House, 1891.

T. GAINSBOROUGH, R.A.

"LADY CLARGES."

Miss Shrine married Sir Thomas Clarges, Bart., who died in 1783. Three-quarter length figure, seated at a harp, facing to the left, in a low-necked golden brown dress edged with gold; in the hair, which is piled up high, are some jewels; one curl falls on her shoulder.

Canvas, 49 × 39 inches.

From the Collections of James Price, Esq., and Joseph Ruston, Esq.

T. GAINSBOROUGH, R.A.

"LEWIS, THE COMEDIAN," IN THE CHARACTER OF THE MARQUIS IN THE "MIDNIGHT HOUR."

William Thomas Lewis, born 1748, was a celebrated actor of the day, and in 1782 was Manager of Covent Garden Theatre. Died, 1811.

Half-figure to right, head turned to left, three-quarter face; in fancy dress, arms crossed, his right hand holding a sheathed rapier. Brown background.

Canvas, 28 × 24 inches.

Exhibited at the Exhibition of Old Masters, Burlington House, 1891.

Purchased from a descendant of the actor.

T. GAINSBOROUGH, R.A.

"MRS. BILLINGTON."

Elisabeth Weichsell, actress and singer; married John Billington, musician, 1782; on his death in 1797, married M. Floressant, son of a French banker. She was the most celebrated singer of the time, her popularity being equally great in England and on the Continent. Died near Venice, 1818.

Half-figure, turned to left, looking at the spectator; arms folded, leaning on a cushion; in white dress, with dark blue sash; blue bands round the wrists, and a blue band in the hair. A tree as background to the figure.

Canvas, 30 × 25 inches.

Sir Joshua Reynolds painted a full-length portrait of Mrs. Billington as "St. Cecilia"; and she also sat to Romney.

Exhibited at the Old Masters Exhibitions, Burlington House, 1878 and 1892.

From the Collection of Lady Cranstoun.

T. GAINSBOROUGH, R.A.

"WATERING HORSES."

Rocky and wooded landscape. In the foreground a stone trough supplied by a spring, at which a labourer waters his horses. He is seated on a grey horse and leads a brown one; a dog near, drinking. Powerful evening effect.

Canvas, 50 × 40 inches.

Engraved.

Formerly in the Collections of Sir John Leicester and of J. L. Parker, Esq., from whom it was purchased by William, Earl of Lonsdale.

Mentioned in Fulcher's "Life of Gainsborough."

Exhibited at the British Institution, 1814 and 1843, and at the Old Masters Exhibition, Burlington House, 1876.

From the Earl of Lonsdale's Collection.

J. B. GREUZE.

Jean Baptiste Greuze, born near Maçon, 1725; studied art in Paris. His works soon became very popular, and he amassed a large fortune, which, however, he lost at the Revolution; died in Paris, in great poverty, 1805.

"LOUIS XVI.

AT THE AGE OF 10 YEARS."

Bust, full face; in blue coat with brass buttons, yellow waistcoat, white shirt with open collar.

Canvas, $17\frac{1}{2} \times 13\frac{1}{2}$ inches.

Painted 1764.

T. GRÖNLAND.

Theude Grönland, born at Altona, 1817; studied in the Academy at Copenhagen; lived for a time in England, but mostly in Paris; in 1868 he retired to Berlin; died, 1876.

"GATHERING FOR THE BOUQUET."

Various fruits and flowers on a table, with a peacock; sea and mountains in the distant background.

F. GUARDI.

Francesco Guardi, born in Venice, 1712; was a pupil of Canaletto, and, like his master, excelled in the delineation of the picturesque architecture of his native place; died, 1793.

"ST. MARK'S PLACE, VENICE."

View taken from the end of the piazza, facing the Cathedral; with numerous figures; the left half of the piazza in shadow.

Canvas, 9½ × 14 inches.

Purchased by the first Lord Dover in Venice.

From the Collection of Viscount Clifden.

"THE PIAZZETTA, VENICE."

With numerous figures.

Canvas, 9½ × 14 inches.

Purchased by the first Lord Dover in Venice.

From the Collection of Viscount Clifden.

J. F. HERRING.

John Frederick Herring, born 1795; was sometime driver of the coach between London and York; gained considerable reputation as a painter of horses, many of his works being engraved; died 1865.

"A FARMYARD."

With horses feeding, and ducks.

Canvas, circular, 15½ inches.

W. HOGARTH.

William Hogarth, born in London, 1697; son of a schoolmaster of considerable learning. He served an apprenticeship to a silversmith, and afterwards for a time engaged in business himself; at the same time he studied drawing at the St. Martin's Lane Academy. He became a good draftsman, and began to paint portraits and small conversation pieces, meeting with considerable success. A distinct originality was early apparent in his work, in which he cast aside all the old traditions of art. Much opposition was excited against him; but he defiantly maintained his own ideas, and commenced the production of the series of works which have made his name famous, and have earned for him the title of the founder of the English School. In 1730 he commenced the "Harlot's Progress," which he completed in 1733. The "Rake's Progress" followed, and the "Marriage à la Mode," in which his art culminated a few years later. From the sale of his pictures he made little; but the engravings which he made from them brought him great popularity. In 1730 Hogarth had run away with the young daughter of Sir James Thornhill, whom he clandestinely married. He died in poor circumstances and childless in Leicester Fields, 1764.

"PEG WOFFINGTON."

Margaret Woffington, actress, born in Dublin, 1718; first appeared at Covent Garden Theatre in 1740; soon became celebrated for the elegance and refinement of her comedy; was an intimate friend of David Garrick, and by her accomplishments and attractions won a place in the highest society of the day. She retired from the stage in 1759, owing to failing health, and died at Teddington, 1760.

Half-figure, face turned slightly to her right; in a white bodice trimmed with lace, lace cap with black ribbons in her hair, pearl necklace; a wild rose in her dress.

Canvas, 30 × 25 inches.

Exhibited at the Grosvenor Gallery Exhibition of "A Century of British Art," 1888.

W. HOGARTH.

"THE DUKE OF CUMBERLAND, WHEN A BOY."

William Augustus, second son of George Prince of Wales, afterwards George II.; born 1721; afterwards served at the Battle of Dettingen; commanded the allied armies at Fontenoy, and also the forces against Prince Charles Edward Stuart at Culloden. Died 1765.

Small whole-length figure of the Duke when a boy about ten years old, standing, looking to left; in red coat, with the ribbons of the Orders of the Garter and the Bath; blue vest embroidered with gold, red breeches and white hose. In the background, an arcade, with a soldier standing on guard near a flag and drums.

Canvas, $17\frac{1}{2} \times 13\frac{1}{2}$ inches.

Exhibited at the Grosvenor Gallery Exhibition of "A Century of British Art," 1888.

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Tennant Trustees 1st Sotheby
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W. HOGARTH.

"THE GREEN ROOM, DRURY LANE."

Barry rehearsing the part of Romeo in the "Garden Scene," before Quinn, Fielding, Mrs. Pritchard, and other performers of the day.

Canvas, 24½ × 29½ inches.

Exhibited at the International Exhibition, 1862.

"Here is another of the conversations painted by Hogarth. The exact date of the picture is uncertain. There is all Hogarth's truth of character in the young man in brown, who is talking with such brisk self-satisfaction; in the affected raptures of the lady in striped blue sacque, and with uplifted hands, whom he is addressing; and in the restrained impatience, bred half of disgust, half of pain, in the gouty old gentleman with his foot on a stool."

TOM TAYLOR, *Handbook to the Pictures in the International Exhibition.*

From the Collection of the Earl of Northbrook.

FRANK HOLL, R.A.

Born in London, 1845; son of Francis Holl, engraver; entered the Royal Academy Schools in 1861, and won the Travelling Scholarship in 1868; was elected an Associate of the Royal Academy, 1878, and a full Member in 1884; died, after a short illness, in 1888. His earlier work treated of the more sombre incidents of domestic life; but from 1879 until his death he restricted himself almost wholly to portrait painting.

"THE SEAMSTRESSES."

Interior, with three girls seated at work; one sews a blue gown, another threads her needle. The third is seated at a table, her hand holding her scissors listlessly on her knee, her downcast face bearing an expression of weary sadness.

Canvas, $18\frac{1}{2} \times 25\frac{1}{2}$ inches.
Signed.

From the Collection of Henry Hill, Esq., of Brighton.

J. HOLLAND.

James Holland, son of a potter, born at Burslem, 1800. He early worked as a flower-painter on pottery; came to London in 1819; exhibited pictures of flowers at the Royal Academy in 1824 and the next few years. In 1830 he went to France to study landscape and architecture, and on his return began to exhibit views of towns and landscapes, both in oil and in water-colour. He was elected an Associate of the Water-Colour Society, 1835, and a Member of the Society of British Artists, 1843, exhibiting regularly at their rooms and occasionally at the Royal Academy. He spent much of his time in Italy. Died 1870.

"VENICE: EARLY MORNING."

On panel, 14 × 22 inches.

From the Murrieta Collection.

J. HOLLAND.

"A CANAL IN VENICE."

The bridge of the Rialto in the distance. Brilliant sky.

On millboard, circular, 9 inches.

"A CANAL IN VENICE."

In the left foreground a quay, with the figure of a woman; a man in a boat near. Brilliant windy sky.

On millboard, circular, 9 inches.

J. HOLLAND.

"THE PORT OF GENOA."

Looking south across the Porto Vecchio, with the Palazzo Doria on the right; the Molo Vecchio in the distance.

On millboard, 7 × 17 inches.

M. De HONDIKOETER.

Melchior De Hondikoeter, born at Utrecht, 1636, of a noble family of Brabant; studied under his uncle, J. Baptista Weenix; unrivalled for his pictures of game and birds of all species; died at Amsterdam, 1695.

"Ducks on a Pond."

A Parrot Flying: and other Birds.

28 × 48 inches.

J. HOPPNER, R.A.

John Hoppner, born in Whitechapel, 1758. His parents were German, his mother being an attendant at the Palace. He was sent to study at the Royal Academy Schools, and in 1782 gained the gold medal. His early devotion was to landscape art, but he soon adopted portraiture as his profession. In 1780 he first appears as an exhibitor at the Royal Academy, to which he was afterwards a regular contributor. He attained a high position in his profession; was appointed Portrait Painter to the Prince of Wales; and numbered amongst his sitters many members of the Royal family and of the fashionable society of the day. In 1793 he was elected an Associate of the Royal Academy, succeeding to full honours two years later. He was married at an early age to Miss Wright; died 1810. Hoppner is said to have derived many of his happiest inspirations from Sir Joshua Reynolds; his greatest successes were undoubtedly his portraits of ladies and children.

MRS. GWYN."

Mary, youngest daughter of Captain Kane Horneck, and of Hannah, his wife; born 1754; married General Francis Gwyn, equerry to George III.; was Lady of the Bedchamber to Queen Charlotte; died 1840. She was known as "The Jessamy Bride," from verses written upon her by Oliver Goldsmith, with whom the Horneck family were very friendly. Her sister Catharine, afterwards Mrs. Bunbury, was Goldsmith's "Little Comedy."

Sir Joshua Reynolds also painted her, in a Persian dress, leaving the portrait to her at his death.

Half-figure, seated under a tree, and facing to left; arms folded on her lap; in white dress, with blue sash; a black ribbon round her neck; powdered hair. Landscape in distance to left.

Canvas, 30 × 25 inches.

Engraved by J. YOUNG, 1791.

Exhibited at the National Portrait Exhibition, 1867, and at the Old Masters Exhibition, Burlington House, 1891.

Purchased from Miss Gwyn.

J. HOPPNER, R.A.

"THE SISTERS."

Marianne and Amelia, daughters of Sir Thomas Frankland, Bart., of Thirkleby, Yorks.

Whole-lengths, seated in a woody landscape. One of the ladies holds a portfolio in her lap, a crayon in the left hand. A spaniel lies at her feet. The other sits by, her left arm round her sister's neck. Both are dressed in white, with blue sashes.

The sisters died young and unmarried.

Canvas, 59 × 48 inches.

Engraved by W. Ward, 1797, and by Scott Bridgwater, 1896.

From the Collection of Lady Payne Frankland, Thirkleby, Yorks.

ANGELICA KAUFFMAN, R.A.

Angelica Maria, daughter of John Kauffman, portrait painter; born in Switzerland, 1740, and brought to England at an early age. She was educated to art from childhood; spent much time in Italy, France, and Germany, where she painted portraits, made herself proficient in foreign languages, and developed her musical talents. Returning to England, her refined manners, varied talents, and elegant person, quickly brought her into notice. At the foundation of the Royal Academy she was nominated one of the Members. Her portraits and fancy subjects were regularly exhibited. Many of the fancy subjects were engraved by Bartolozzi and others, from which her reputation was very widely spread. In 1769 she was entrapped into an unfortunate marriage; in 1780 she was married a second time to Zucchi the painter, with whom she retired to Rome, where she died in 1807.

"ANDROMACHE."

Small whole-length figure, standing and gazing towards the distance to right.

On copper, 12 × 10 inches.
Oval.

N. LANCRET.

Nicolas Lancret, born in Paris, 1690, of humble parents; pupil of Claude Gillot; he adopted Watteau as his model, and was considered at the time a rival of this master; elected a Member of the Academy of Painting, 1719; died in Paris, 1743.

"FÊTE CHAMPÊTRE."

A composition of five figures in a landscape.

On panel, 12 × 9 inches.

"FÊTE CHAMPÊTRE."

A composition of four figures: two men and two ladies, seated at table, in a landscape; one man plays the guitar.

On panel, 11 × 8 inches.

SIR THOMAS LAWRENCE, P.R.A.

Born in Bristol, 1769; his father was an innkeeper. He is said to have set up as a portrait-painter at the age of ten years. Settling in London in 1787, he speedily achieved fame; was elected an Associate of the Royal Academy at the age of twenty-two; succeeded Sir Joshua Reynolds as Painter to the King; and elected a Royal Academician in 1794. He was knighted in 1815, and on the death of West, five years later, was unanimously chosen President of the Royal Academy; died 1830.

"STUDY OF A FEMALE HEAD."

Canvas, circular, 15 inches.

C. R. LESLIE, R.A.

Charles Robert Leslie, born in London, 1794, of American parents; entered the Royal Academy Schools in 1813, and obtained two medals; was elected an Associate of the Royal Academy in 1821, and a full Member five years later. For some years he held the Professorship of Painting. He published a "Life of Constable," and collected valuable material for the "Life of Reynolds," which was afterwards edited by Tom Taylor. Died 1859.

"A PICNIC PARTY."

In a wood. On the left a young man and woman seated together on the ground. Children playing with a dog on the grass, and a woman seated near, holding up her finger at them. An old woman stands near, holding a kettle; a tray of tea-things on a hamper to the right, and a two-wheeled cart, near which an elderly man with his coat off reclines, smoking and reading a paper.

Canvas, 32 × 39 inches.

From the Collection of Colonel Holdsworth, of Halifax.

C. R. LESLIE, R.A.

"Uncle Toby and Widow Wadman in the Sentry Box."

"'I protest, madam,' said my uncle Toby, 'I can see nothing whatever in your eye.'

"'It is not in the white,' said Mrs. Wadman.

"My uncle Toby looked with might and main into the pupil."
—*Tristram Shandy.*

Canvas, 14 × 10 inches.

Original sketch finished for Mr. Gibbons, 1846.

"'Tristram Shandy' was one of Leslie's favourite books, and has furnished the subject of one of his best pictures—Uncle Toby in the sentry-box, innocently undergoing the fire of Widow Wadman. Three versions of this subject are in the National Collection, bequeathed respectively by Mr. Sheepshanks, Mr. Vernon, and Mr. Bell; and the plate, by Lumb Stocks, is one of the most popular engravings after Leslie. As usual, the three pictures vary in detail. Inimitable Jack Bannister, one of the pleasantest of actors, most genial of companions and kindest of men—and genuine lover of art into the bargain—sat for the Uncle Toby, and it would be hard to find a better model for him."
—TAYLOR'S *Life of Leslie.*

The subject has been several times engraved.

From the Collection of the late John Gibbons, Esq.

J. LINNELL.

John Linnell, born in London, 1792. At the age of 14 he entered the Royal Academy Schools, and the following year contributed two pictures to the Exhibition. In his early career he worked at engraving and miniature painting as well as figures and landscapes; and though his reputation rests on his landscape painting, his portraits were good, and many distinguished persons sat to him. Linnell was a frequent exhibitor at the Royal Academy, but was never elected a Member of that Society; died at Redhill, 1882, in his 90th year. A large collection of his works was exhibited at Burlington House in the winter of 1883.

"OVER THE COMMON."

Landscape, with a man and woman driving cattle and a flock of sheep down a valley. Mountains in the distance; evening effect.

Signed and dated.

On panel, 13 × 21 inches.

Painted in 1829.

From the Collection of C. P. Matthews, Esq.

J. LINNELL.

"J. M. W. TURNER, R.A."

Small half-length, facing the spectator, head slightly turned to right, in fur-lined coat.

Canvas, 18 × 15 inches.

"I believe the portrait was painted about 1837, and as the friend for whom it was intended died, it remained with me until I sold it to Mr. W. T. White, the picture dealer. The picture was intended for Mr. Birch of Birmingham, and was, I believe, valued at 200 guineas; it is worth now triple that sum. It is a vivacious likeness, and highly interesting to those who knew the great painter twenty years ago."—THORNBURY'S *Life of Turner*.

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887.

From the Collection of William Sharp, Esq., of Birmingham.

P. De LOUTHERBOURG, R.A.

Philip James De Loutherbourg, born at Strasburg, 1740; son of a Polish nobleman, who practised as a miniature painter; studied in Paris under Vanloo; came to England in 1771, and was engaged by Garrick to superintend the scenery at Drury Lane Theatre; was a constant exhibitor at the Royal Academy; was elected an Associate in 1780, and a full Member of the Royal Academy the following year; died 1812.

"LANDSCAPE WITH FIGURES."

On the left a man, woman and child, with dog and donkey, cattle, goats, and sheep.

Canvas, 28 × 39 inches.

Exhibited at the Old Masters Exhibition, Burlington House, 1878.

From the Collection of Lady Cranstoun.

D. MARTIN.

David Martin, born at Anstruther, 1736; pupil of Allan Ramsay; gained a premium at the St. Martin's Lane Academy Schools, and was a Member of the Incorporated Society of Artists. He lived in Edinburgh, where he gained considerable reputation and painted many good portraits; died 1798.

"GENERAL WOLFE."

James Wolfe, born 1726; commander of the expedition against Quebec. Killed on the Heights of Abraham, September 13, 1759.

Half-figure, in uniform, seated; his left arm over the back of a chair; face turned, and looking to the right.

Signed and dated 1791.

Canvas, 29 × 23 inches.

SIR J. E. MILLAIS, R.A.

John Everett Millais, born 1829; elected an Associate of the Royal Academy, 1854; elected Royal Academician, 1863; received the honour of a Baronetcy, 1885.

"The Right Honourable

William Ewart Gladstone, M.P."

Three-quarter figure, standing in characteristic attitude as if about to make a speech, facing to right, head nearly in profile, in morning coat; arms extended downwards, the right hand over the left before him.

Signed with Monogram and dated 1879.

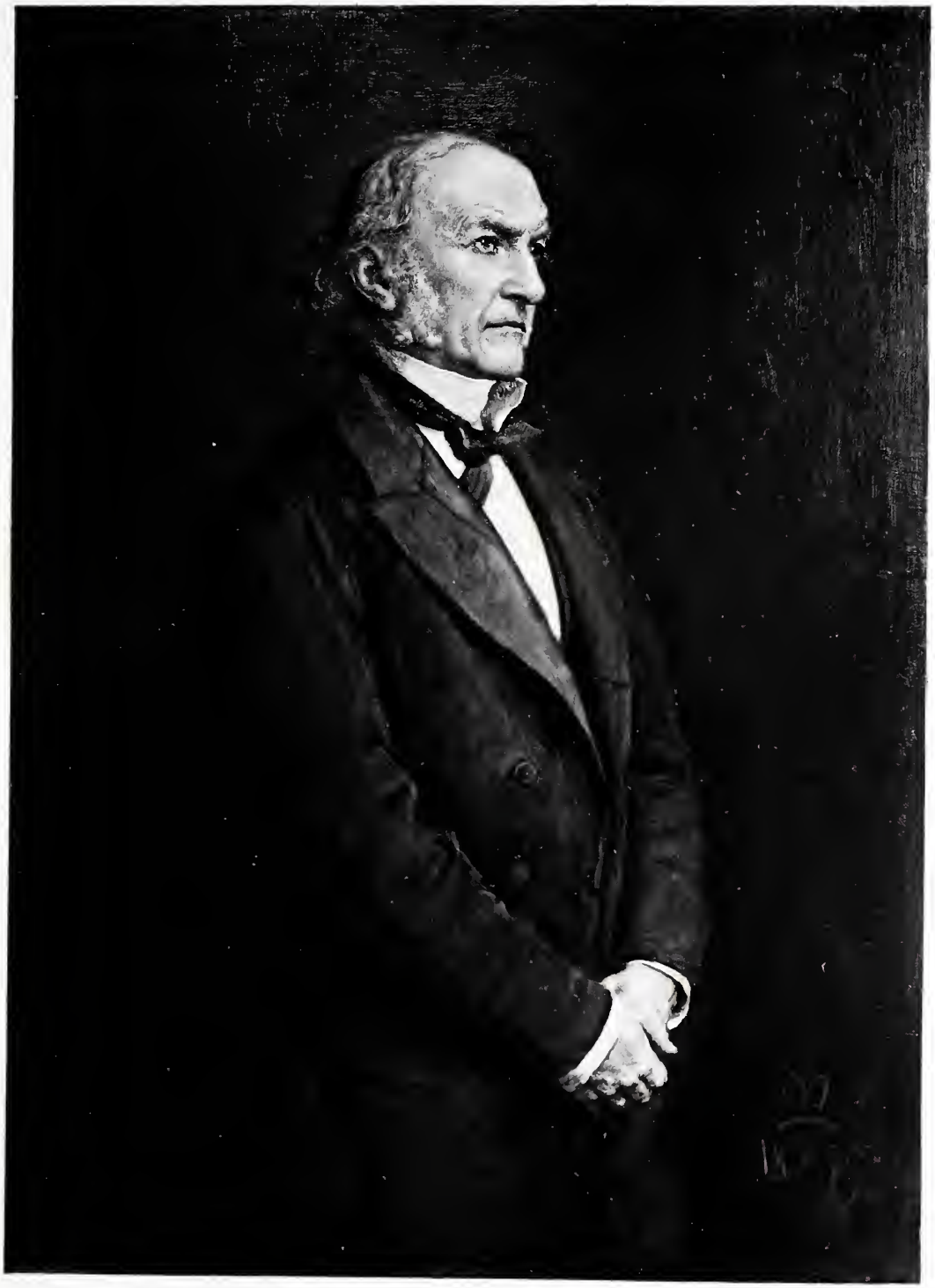
Canvas, 49 × 36 inches.

Exhibited at the Royal Academy, 1879.

Engraved by T. Oldham Barlow, R.A., 1881.

Exhibited at the Exhibition of Sir John Millais's Works at the Grosvenor Gallery, 1886; at the Royal Jubilee Exhibition, Manchester, 1887; and at the Universal Exhibition, Paris, 1889.

Purchased from the Artist by Mr. Agnew.



SIR J. E. MILLAIS, P.R.A.

"A FORERUNNER."

Whole-length figure of a tall man, nude except for a loin cloth of a leopard's skin, standing near a rude stone altar in a wood, binding two pieces of wood together in the form of a cross; the setting sun is seen through the trees behind him. Signed with monogram, and dated 1896.

Canvas, 55 × 32 inches.

Exhibited at the Royal Academy, 1896, and also at the exhibition of the artist's works after his death, at Burlington House, 1898.

GEORGE MORLAND.

George Morland, born in the Haymarket, 1763. His father and grandfather were both artists. He was brought up as an artist by his father, studied at the Academy Schools, and at an early age gained great proficiency; he was only 16 years of age when his first picture was exhibited at the Academy.

Early success seems to have turned his head; he became impatient of restraint, left his home, and took to a life of idleness and dissipation. In 1786 he married the sister of his friend, William Ward, the engraver. For a time he lived steadily; but trouble coming upon his family he neglected and deserted his wife, and again took to a life of intemperance from which he was never able to free himself. He fell into the hands of unprincipled dealers and money lenders; and though his prolific brush produced numerous works which gained great popularity, he reaped no benefit himself, was several times imprisoned for debt, and finally expired in a spunging-house in Coldbath Fields, 1804.

"PLAYING AT SOLDIERS."

A number of children, in a woody landscape, playing at soldiers; others looking on: ten figures.

Canvas, 28 × 35 inches.

Engraved by G. KEATING, 1788.

Painted for Dean Markham, of York.

Exhibited at the Art Treasures Exhibition, Manchester, 1857.

From the Collection of Joseph Strutt, Esq., of Derby.

GEORGE MORLAND.

"ROBBING THE ORCHARD."

Four boys in an orchard, which they have been robbing of apples, about to make their escape on the appearance of a farmer with his bull-dog.

Canvas, 27 × 35 inches.

Engraved by SCOTT.

From the Bolckow Collection.

GEORGE MORLAND.

"THE FIND."

A spirited scene in the hunting field.

Canvas, 10½ × 15 inches.

Exhibited at the Grosvenor Gallery Exhibition of "A Century of British Art," 1888.

"FULL CRY."

A spirited scene in the hunting field.

Canvas, 10½ × 15 inches.
Signed G. M.

Exhibited at the Grosvenor Gallery Exhibition of "A Century of British Art," 1888.

GEORGE MORLAND.

"IDLENESS."

Small whole-length figure of a woman, seated at a table in a room, her left hand resting idly on the table, the other in her lap, an indolent smile on her face; in white dressing-gown over a lilac petticoat, lace mob-cap with lilac ribbon; a dog lying beside her.

Canvas, 11½ × 9½ inches. Oval.

Engraved by C. KNIGHT, 1788.

Exhibited at the Old Masters Exhibition, Burlington House, 1885; and at the Grosvenor Gallery Exhibition of "A Century of British Art," 1888.

GEORGE MORLAND.

"DILIGENCE."

Small whole-length figure of a woman, seated in a room near a window, and engaged in knitting; a workbasket on the ground beside her: in blue dress with white fichu, broad-brimmed black hat; her abundant brown hair falling on her shoulders.

Canvas, $11\frac{1}{2} \times 9\frac{1}{2}$ inches. Oval.

Engraved by C. KNIGHT, 1788.

Exhibited at the Old Masters Exhibition, Burlington House, 1885; and at the Grosvenor Gallery Exhibition of "A Century of British Art," 1888.

GEORGE MORLAND.

"LANDSCAPE, WITH RIVER."

A horseman going down a road, and a peasant talking to a woman in red cloak, seated, holding a baby. To the right, a man fishing in the river.

Panel, oval, $12\frac{1}{2} \times 17\frac{1}{2}$ inches.
Signed.

"TWO DONKEYS, MARE AND FOAL, STANDING IN A LANDSCAPE."

Canvas, 10 × 12 inches.
Signed.

GEORGE MORLAND.

"LANDSCAPE WITH FIGURES."

A stage-coach going down a road; cattle and a horse in foreground; sheep on the grass to right.

Canvas, 12 × 16 inches.
Signed and dated 1792.

Formerly in the Collection of J. H. Anderdon, Esq.

"HILLY LANDSCAPE, WITH RIVER AND FIGURES."

Canvas, 12 × 15 inches

MOUCHERON & VAN DER VELDE.

Frederick Moucheron, born at Embden, 1663; pupil of Jan Asselyn; worked mostly in Amsterdam. His landscapes were usually embellished with figures by A. Van der Velde and Lingelbach. Died about 1714.

Adrian Van der Velde, son of William Van der Velde the elder, born in Amsterdam, 1635; pupil of Wynants and Wouvermans; was much employed by contemporary painters to introduce figures into their landscapes; died 1672.

"LANDSCAPE."

With trees, above a lake; a peasant on foot talking to a seated woman; a cow near.

Panel, $16\frac{1}{2} \times 13$ inches.

W. MÜLLER.

"AN ARAB HOUSE, CAIRO."

Interior, with two pashas seated, smoking pipes; a boy attendant brings a tray with coffee.

Hon. Mark Tennyson sale,
Chris. 22.10.1971 (104)

Panel, 10½ × 15 inches.

Signed "W. Müller, 1841, Cairo."

"GILLINGHAM, KENT."

A small stream forming a pool in the foreground, crossed by a broken wooden paling; on the left, a boy in a smock-frock, with bare feet, stands fishing, and two girls, one with a jar in her lap, sit close to him; ducks in the water on the right, under a bank with rushes. In the middle distance a square church tower—other red-roofed buildings on the right—a large tree in the centre, and a cottage on the left. Signed and dated, 1843.

Canvas, 34 × 26 inches.

WILLIAM MULREADY, R.A.

William Mulready, born at Ennis, county Clare, in 1786, of poor parents. He came to London at an early age, and became a student in the Royal Academy Schools at the age of fourteen. He first exhibited at the Royal Academy in 1804. He was elected an Associate of that body in 1815, the year in which his picture of "Idle Boys" was exhibited, and a full Member the following year. He excelled both in landscape and in genre subjects. He seldom exhibited more than one picture a year. Mulready married at an early age the sister of John Varley, the water-colour painter. Died in 1863.

"IDLE BOYS."

Interior of a schoolroom. The master, in red cap and loose gown, seated at a desk, is admonishing an idle boy. He points with his ruler to a slate, whilst a boy stands by sheepishly rubbing his rapped knuckles. Another boy stands near. On the left, three boys seated at a desk over their lessons, looking askance at the master.

Panel, 30½ × 26 inches.

Signed on the desk to left, and dated 1815.

Exhibited at the Royal Academy, 1815, and at the Society of Arts, 1848 and 1864.

Formerly in the Collections of H. McConnel, Esq., of Cressbrook, and of Thomas Woolner, Esq., R.A.

Bt [illegible] Agnew 1895 £1050

Coll. Jane Margaret Wallhead

P. NASMYTH.

Patrick Nasmyth, son of Alexander Nasmyth, landscape painter; born in Edinburgh, 1787; came to London and exhibited his first picture at the Royal Academy in 1809; joined the Society of British Artists on its foundation and regularly contributed to its Exhibitions. He was a diligent student of the works of the Dutch landscape painters. His work was almost entirely confined to the painting of quiet English scenery. Died at Lambeth, 1831.

"RIVER SCENE, HAMPSHIRE."

With a bridge in the centre; trees on either side; on the left a cottage.

On panel, 9 × 11 inches.

"WOODY LANDSCAPE."

A pool of water in the foreground, with a tree to the right by the side of a rough road, on which is a woman; in the middle distance is a cottage amongst trees. Signed and dated, 1828.

Canvas, $34\frac{1}{4}$ × 25 inches.

P. NASMYTH.

"EDINBURGH."

View taken from Holyrood. Evening.

Canvas, 9 × 14 inches.

Exhibited at the Art Treasures Exhibition, Manchester, 1857.

"GLASGOW."

View across the river. Morning.

Canvas, 9 × 14 inches.

Exhibited at the Art Treasures Exhibition, Manchester, 1857.

J. M. NATTIER.

Jean Marc Nattier, born in Paris, 1685; pupil of his father; Member of the French Academy and Associate Member of the Copenhagen Academy; died 1766.

"THE DUC DE GUISE."

Small whole-length, standing in a garden, in gold-embroidered green coat, figured satin waistcoat, dark breeches.

Canvas, 14 × 10 inches.

ERSKINE NICOL, A.R.A.

Born in Leith, 1825; first exhibited at the Royal Academy in 1863; was elected an Associate in 1866.

"RUSTIC ANGLERS."

The side of a stream: an Irish peasant standing putting on a fly; a boy with a creel seated near, watching his float.

Signed and dated 1854.

Exhibited at the Art Treasures Exhibition, 1857.

J. NORTHCOTE, R.A.

James Northcote, born at Plymouth, 1746. At the age of twenty-five he came to London; was introduced to Sir Joshua Reynolds, and for some years worked in his studio; also studied at the Academy Schools. He painted portraits and historical subjects, and occasionally animals; was for some time employed in painting subjects for the Shakespeare Gallery. In 1813 he published a "Life of Sir Joshua Reynolds," and other literary works. Died in 1831.

"THE DUMB ALPHABET."

Half-length figure of a girl, in white cloak and cap, facing to right, her head turned and looking over the right shoulder at the spectator. She holds up the forefingers of her hands together in front.

Canvas, 30 × 25 inches.

From Stourhead.

J. W. OAKES, A.R.A.

John Wright Oakes, born in Cheshire, 1820; elected an Associate of the Royal Academy, 1876; died 1887.

"ON THE WELSH COAST."

Coast scene, with fishing smack and figures; a large skate, mackerel, and other fish in foreground.

Panel, $9\frac{1}{2} \times 15\frac{1}{2}$ inches.

Signed.

W. Q. ORCHARDSON, R.A.

William Quiller Orchardson, born, 1835; elected an Associate of the Royal Academy, 1868, and a full Member, 1878.

"THE FOREST SHRINE."

A mother kneeling in an open space in a forest, holding a baby in her arms, extended towards a small shrine which hangs on a tree facing her. Signed and dated 1868.

Canvas, $22\frac{1}{2} \times 34\frac{1}{4}$ inches.

From the Collection of Mr. J. S. Virtue, 1879.

Engraved by T. Brown.

VAN OS.

Jan Van Os, born at Middleharnis, Holland, in 1744; pupil of Aart Schouman, at The Hague; excelled in painting fruit and flowers; died 1808.

"A VASE OF FLOWERS, WITH FRUIT AND BIRD'S NEST."

Canvas, 34 × 27 inches.

W. OULESS, R.A.

"SIR CHARLES TENNANT, BART."

Three-quarter figure, seated, full face

Canvas, 50 × 40 inches.
Signed and dated 1893.

Exhibited at the Royal Academy, 1893.

J. PHILLIP, R.A.

John Phillip, born in Aberdeen, 1817; son of an old soldier. At an early age he showed talent for painting, making portraits of his relations and friends. His work fortunately came under the notice of a wealthy friend, who sent him to London in 1836 with means to pursue his art studies; the following year he entered the Royal Academy Schools. He exhibited at the Academy for a few years until his health broke down, and he was advised to go abroad; went to Spain in 1852, and henceforth his art derived its inspiration from that country. His Spanish pictures raised him to fame; he was elected an Associate in 1857, and two years later a full Member, of the Royal Academy. He was struck with paralysis and died suddenly in 1867.

"A SPANISH LADY."

She holds a fan in her right hand, and reads the programme of a bull-fight.

On panel, 10 × 9 inches.

"THE EVIL EYE."

A Spanish Market-place, where a woman is seated with her two children at a stall, beneath which are some water-melons. The mother, who nurses the younger child, shields its face from the gaze of a girl having an "evil eye," who approaches with a basket of flowers. View of a church in the distance.

Canvas, $8\frac{3}{4}$ × $9\frac{1}{2}$ inches.

Finished Study for the large picture.

From the Collections of H. Rougier, Esq., and H. Rankin, Esq., of Liverpool.

SIR HENRY RAEBURN, R.A.

Born near Edinburgh, 1756; was for a time a pupil of David Martin; came to London in 1778, where he made the acquaintance of Sir Joshua Reynolds; visited Italy, and on his return established himself as a portrait-painter in Edinburgh. In 1813 he was elected an Associate of the Royal Academy, and a full Member the following year; was knighted by George IV. in 1822, and appointed His Majesty's Limner for Scotland; died 1823.

"THE LESLIE BOY."

Sir Henry Raeburn married the widow of Count Leslie (of a North of Scotland family). She had by her former marriage one son—"The Leslie Boy"—and two daughters. The son was drowned; the daughters married Mr. Inglis of Merchiston and Mr. Vere of Stonebyres.

Half-figure, standing, with his back against a tree; in large felt hat, green coat with brass buttons, and white lace collar; hands joined before him. Landscape background.

Canvas, 30 × 25 inches.

Exhibited at the "Fair Children" Exhibition, Grafton Gallery, 1895.

From the Raeburn family.

ALLAN RAMSAY.

Allan Ramsay, son of the author of "The Gentle Shepherd," was born at Edinburgh in 1713; went to London and became a member of the St. Martin's Lane Academy; visited Italy in 1736 and studied at Rome. In 1766 he was Vice-President of the Incorporated Society of Artists, and the following year was appointed principal painter to George III. He died at Dover in 1784, a few days after his return from a fourth visit to Italy. He was a man of matured literary tastes and a good scholar. Sir J. Reynolds said "he was the most sensible man of all the living artists," and Johnson also praised him.

"LADY ERSKINE."

Lady Erskine, mother of Sir James St. Clair Erskine, sixth baronet, second Earl of Rosslyn. Half figure to left, face turned towards spectator; in mauve dress, with white lace shawl and collar; a rose at her breast.

Canvas, 30 × 25 inches.

SIR JOSHUA REYNOLDS, P.R.A.

Born at Plympton, Devon, in 1723. His father was a clergyman and master of the Free Grammar School, and personally educated his son. He was intended for a physician, but his love of art prevailing, he was sent to London at the age of eighteen to learn painting in the studio of Hudson, the fashionable painter of the day. After studying under Hudson foi three years he returned to Plympton and began to paint portraits. In 1749 he was induced by Captain Keppel, his friend, to accompany him to Italy. He spent two years amid the art treasures of Rome, Florence, Venice, and other Italian cities, diligently studying the works of the great masters. He returned to London in 1752, and soon established his reputation as a portrait painter. He was a Member of the St. Martin's Lane Academy, and one of the first Members of the Incorporated Society. In 1761 he purchased a house in Leicester Fields, to which he added a studio and gallery. On the foundation of the Royal Academy in 1768, Reynolds was unanimously chosen first President; the honour of Knighthood was conferred upon him. During the succeeding fifteen years he contributed no less than a hundred and forty-seven pictures to the Exhibitions. He was intimate with Dr. Johnson, Sheridan, Goldsmith, and all the most eminent literary men of the day, and was himself distinguished by his literary abilities. He was never married. He exhibited for the last time at the Royal Academy in 1790. A slight attack of paralysis had previously weakened him; a more severe one followed, the sight of one eye was lost, and work had to be abandoned. He sank into a state of despondency, and after long suffering, died at his house in Leicester Fields, 1792. His body lay in state at the Royal Academy, and was buried in St. Paul's Cathedral.

SIR JOSHUA REYNOLDS, P.R.A.

"HIS OWN PORTRAIT."

Half figure to right, three-quarter face, looking towards the spectator; in his D.C.L. robes and black cap, holding a roll of paper in his right hand. Dark background.

Canvas, 30 × 25 inches.

Exhibited at the Old Masters Exhibition, Burlington House, 1891.

SIR JOSHUA REYNOLDS, P.R.A.

"VISCOUNTESS CROSBIE."

Diana, daughter of Lord George Sackville Germain, first Viscount Sackville; married, 1777, John Viscount Crosbie, afterwards second Earl of Glandore. Died 1814.

Whole length, standing, in a landscape, her figure slightly turned to the right; full face; her right hand holding up her dress, the left arm and hand extended; in a long white dress, with a gold scarf round the waist; pearls in her hair; a tree on her left. Landscape and trees in the distance.

Canvas, 93 × 58 inches.

Painted 1777.

Engraved by WILLIAM DICKINSON, 1779.

Originally exhibited at the Royal Academy, 1779.

Exhibited at the Old Masters Exhibitions, Burlington House, 1884 and 1891.

Mentioned in Leslie and Taylor's "Life of Sir Joshua" as "a fine example of a full-length."

From the Collection of W. Talbot-Crosbie, Esq., of Ardfert Abbey, co. Kerry.

SIR JOSHUA REYNOLDS, P.R.A.

"THE FORTUNE-TELLERS."

Portraits of Lord Henry Spencer and his sister, Lady Charlotte, children of George, third Duke of Marlborough, and of Caroline, his Duchess. Lady Charlotte, the fourth child of the Duke, born 1769, was married in 1797 to the Reverend Edward Nares, D.D., Professor in the University of Oxford.

Lord Henry, the fifth child, born 1770, died 1795.

Both children were also painted by Reynolds in the large Family Group at Blenheim.

Full lengths, in a landscape; the boy in Vandyck dress; his left hand in the right hand of his sister, who is telling his fortune.

Canvas, 56 × 44 inches.

Painted 1788.

Engraved by JOHN JONES, 1791, and by J. K. SHERWIN.

Exhibited at the Old Masters Exhibition, Burlington House, 1891; and at the Exhibition of Sir Joshua Reynolds's Works at the Grosvenor Gallery, 1884.

From the Duke of Marlborough's Collection at Blenheim.

SIR JOSHUA REYNOLDS, P.R.A.

"BOY HOLDING A BUNCH OF GRAPES."

Half-figure of a boy, in yellow and white dress, his left shoulder bare, standing facing the spectator, holding a bunch of grapes with his right hand. Landscape background.

Canvas, 30 × 25 inches.

Engraved by SPILSBURY.

Originally in the possession of Mr. Shelley, this picture passed into the collection of Sir J. F. Leicester, Bart., afterwards 1st Lord de Tabley. Purchased at Lord de Tabley's sale, 1827, by Mr. Bullock; purchased at the sale of the Rev. J. H. Bullock's pictures, 1873, by Mr. Kirkman Hodgson, M.P., from whom it was acquired.

Exhibited at the Winter Exhibition, Burlington House, 1894.

SIR JOSHUA REYNOLDS, P.R.A.

"LADY GERTRUDE FITZPATRICK."

Younger daughter of John, 2nd and last Earl of Upper Ossory, and of Anne Liddell his wife, sometime Duchess of Grafton.
Lady Gertrude died unmarried.

As "Collina": standing on a hill, with hands together before her; full face; a plant of burdock near. In simple white dress, the skirts gathered up at the waist, a kerchief across her shoulders.

Canvas, 56 × 41 inches.

Painted for the Earl of Upper Ossory, 1779.

The Earl of Upper Ossory was the intimate friend of Sir Joshua, with whom he was in constant correspondence. By his will Sir Joshua gave to the Earl the first choice of one of the pictures left in his studio.

"Lord Upper Ossory was one of the kindliest, as well as most accomplished, gentlemen of his time: and the charm of his mansion at Ampthill, or his shooting-box at Farming Woods, was enhanced by the beauty, grace, and intelligence of his Countess, Walpole's pet correspondent."

Frequent mention is made of "arch little Gertrude Fitzpatrick" in Leslie's "Life of Sir Joshua." She sat to him several times. There is an earlier portrait of her, seated on the ground, with a bunch of grapes in her lap. Her elder sister, Lady Ann, Sir Joshua painted as "Sylvia" crossing a brook.

Exhibited at the British Institution, 1845.

Engraved by John Jones, and by John Dean, 1780.

Exhibited at the Old Masters Exhibition, Burlington House, 1875; at the Exhibition of Sir Joshua's works, Grosvenor Gallery, 1884.

From the Collection of Lord Castletown of Upper Ossory.

SIR JOSHUA REYNOLDS, P.R.A.

"MISS RIDGE."

Daughter of Counsellor Ridge of the Irish Bar: friend and favourite of Sir Joshua.

Half-figure, seated, facing the spectator: the left arm leaning on a table. In white dress trimmed with gold, the bodice tied in front with a blue bow; blue sash, and a blue ribbon in the hair; black velvet band round the neck. Background broadly painted in strong colour, the stem of a tree on the left.

On panel, $29\frac{1}{2} \times 24\frac{1}{2}$ inches.

Painted in 1773.

On the back of the picture is an old label:—

"This is a portrait of a Miss Ridge by Sir Joshua Reynolds; daughter of Counsellor Ridge, a gentleman belonging to the Irish Bar, mentioned in Goldsmith's poem of 'The Retaliation' thus—

'Full certain I am
That Ridge is Anchovy, and Reynolds is Lamb.'

This picture has never been out of the family of Sir Joshua Reynolds."

SIR JOSHUA REYNOLDS, P.R.A.

"THE DEAD BIRD."

Three-quarter figure of a little girl, seated to left, with her hands in her lap, looking down and weeping; in white dress. Greyish green background. Landscape seen through the open window on the left.

Canvas, 30 × 25 inches.

Engraved by F. BARTOLOZZI, R.A.

Exhibited at the Old Masters Exhibition, Burlington House, 1885.

Formerly in the Collection of the Earl of Lonsdale.

SIR JOSHUA REYNOLDS, P.R.A.

"MRS. MUSTERS."

Sophia Catherine, daughter of James Modyford Heywood, Esq., of Maristow, Devon; married, 1776, to John Musters, Esq., of Colwick.

Half-figure, in an oval, seated; the figure and face slightly turned to right, the eyes looking at the spectator; in white dress cut low at the neck, and trimmed with gold; her hair falling in curls over the right shoulder. Dark background.

Painted in an oval.

Canvas, 29 × 24 inches.

Mrs. Musters was the mother of John Musters, the husband of Mary Chaworth, Byron's first love.

Miss Burney says of her in her "Memoirs": "The present beauty, whom our children may talk of, is a Mrs. Musters, an exceedingly pretty woman, the reigning toast of the day—most beautiful, but most unhappy."

Sir Joshua painted a full-length picture of Mrs. Musters as "Hebe," and another "with a dog." Romney also painted her. She sat to Sir Joshua in 1782 and 1788.

Exhibited at the Old Masters Exhibition, Burlington House, 1893.

SIR JOSHUA REYNOLDS, P.R.A.

"ROBERT MAYNE, ESQ."

Robert Mayne, M.P., born 1724; the last member of Parliament for Upper Gatton, Surrey. A man of letters, and friend of Sir Joshua Reynolds. Died 1782. Boswell, in his "Life of Johnson," makes frequent mention of Mr. Mayne and his "dry wit."

Half-figure, facing the spectator, nearly full-face, in red dress.

Painted about 1776.

Engraved.

Exhibited at the Old Masters Exhibition, Burlington House, 1891.

This portrait, together with that of Sarah Mayne, his wife, and that of Mrs. Otway, her mother, was never delivered by Sir Joshua. It was sold at the sale of his effects, held in Saville Row, 1796, being purchased by Colonel William Mayne, his eldest son. On the death of Colonel Mayne, his widow sold the portrait to Mr. H. B. Mayne, from whom it was acquired.

SIR JOSHUA REYNOLDS, P.R.A.

"KITTY FISCHER."

The daughter of a German stay-maker; much celebrated for her wit and beauty; married in 1766 to John Norris, Esq.; died in 1771, "a victim to cosmetics," as a writer of the time states. She sat many times to Sir Joshua Reynolds.

Three-quarter figure, seated on a settee, in white dress, with mouse-coloured robe, bordered with ermine; a dove nestles in her lap, whilst another is perched on the back of the settee. Architectural background, with sky to the right.

Canvas, $35\frac{1}{2} \times 27\frac{1}{2}$ inches.

From the Collections of Kirkman D. Hodgson, Esq., M.P., and of James Price, Esq., of Paignton, Devon.

DAVID ROBERTS, R.A.

David Roberts, born near Edinburgh, 1796. His father was a shoemaker, and apprenticed his son to a house decorator. At an early age he began to paint theatrical scenery, went to London and took an engagement as scene painter at Drury Lane. He had previously exhibited some oil pictures in Edinburgh, and now joined the London Society of British Artists and exhibited in their rooms. He first exhibited at the Royal Academy in 1826; was elected an Associate of that body in 1839, and a full Member two years later. He spent much time travelling on the Continent and in the East, sketching and painting views of the old towns and ruins; was a Member of numerous foreign Art Institutions. He died suddenly in London, 1864.

"VENICE.'

On the Grand Canal, looking across to the Church of the Gesuati; the tower and cupolas of St. Mark's seen in the distance to the right. Many boats, gondolas, and figures.

Signed and dated

Canvas, 22 × 50 inches.

Painted 1854.

From the Collection of John Graham, Esq., of Skelmorlie Castle, N.B.

DAVID ROBERTS, R.A.

"CAERLAVEROCK CASTLE."

This interesting and picturesque building on the flat marshy shore of the Solway, at the mouth of the Nith, was formerly a place of great strength, and virtually the key to the south-west of Scotland. It was the scene of many a struggle; was besieged in 1300 by Edward I. in person; retaken by Bruce in 1313; and after various fortunes was finally recaptured from the English in 1355. James V. died within its walls after the defeat of Solway Moss. The Castle has from early times belonged to the Maxwells of Dumfries. It was dismantled for the part taken by Lord Herries on behalf of Mary Queen of Scots.

Caerlaverock Castle is the "Ellangowan" of Sir Walter Scott's "Guy Mannering." The "Murder of Caerlaveroc" is also the subject of a ballad in his "Border Minstrelsy."

Signed and dated.

Canvas, 22 × 50 inches.

Painted in 1853, and exhibited at the Royal Academy.

From the Collection of John Graham, Esq., of Skelmorlie Castle, N.B.

DAVID ROBERTS, R.A.

"ST. GOMAR, LIERRE."

Interior of the church, with numerous figures at worship.

Canvas, 44 × 36 inches.
Signed, "Painted at Lierre, Sept. 20, 1849."

G. ROMNEY.

George Romney, born at Dalton in Lancashire, 1734. He was apprenticed to a cabinet-maker, but having a great love of art, took to painting portraits, and roamed about the country in company of an itinerant artist. At the age of 22 he contracted a hasty and unfortunate marriage; he abandoned his wife and family and went to London to try his luck as a portrait painter. In 1762 he gained the premium offered by the Society of Arts by his picture of "The Death of General Wolfe." He rapidly established himself in public favour as a painter of portraits, and for a time divided the fashion with Reynolds and Gainsborough. Nervous and impetuous by disposition, he was ever impatient to see his conceptions on canvas, and seldom had the perseverance to complete his pictures. He associated little with his brother artists, and not exhibiting at the Royal Academy, was not eligible for Membership of that body. In 1802, his health failing, he left London and returned to his injured wife at Kendal, where he died shortly after.

"LADY HAMILTON."

Emma Hart, born in humble circumstances about 1761; came to London in 1777, and was exhibited by a notorious quack of the day as "The Goddess of Hygeia." Owing to her beauty and the exquisite grace of her figure, she was eagerly sought after by artists as a model. Romney became especially devoted to her. In 1791 she was married to Sir William Hamilton. She accompanied him to Italy, and obtained great influence over the Court of Naples, to which her husband was ambassador; there also she met Lord Nelson, who became passionately attached to her. She died near Calais, 1815.

Head and bust, to right; the face slightly turned, and looking archly at the spectator; a white veil over the head and shoulders.

Canvas, 24 × 19 inches. Oval.

G. ROMNEY.

"ELISABETH, COUNTESS OF DERBY."

Elisabeth, daughter of James, sixth Duke of Hamilton, and of his wife, the celebrated beauty, Elisabeth Gunning; born 1753; became, in 1774, the first wife of Edward, twelfth Earl of Derby, who after her death married secondly Miss Farren, the actress. She eloped from Knowsley with the Duke of Dorset; died 1797.

Three-quarter figure, seated to right, the face nearly in profile, and looking slightly upwards; her right elbow resting on her knee, and the hand to her chin; left arm across her lap; hair high; in a plain white dress, cut low at the neck, over a flowered satin petticoat. Wooded landscape background.

Canvas, 50 × 40 inches.

Engraved by JOHN DEAN, 1780.

Sir Joshua Reynolds also painted the beautiful Countess, and it is interesting to compare the treatment of the same subject by the two great painters: Sir Joshua depicted her in a blaze of gorgeous colour, surrounded by numerous accessories; Romney, in a quiet attitude and simple dress, with nothing to attract the attention from her calm beauty.

Exhibited at the Old Masters Exhibitions, Burlington House, 1885 and 1892.

From the Collection of Earl Granville.

G. ROMNEY.

"MRS. JORDAN," IN THE CHARACTER OF "THE ROMP," IN "THE COUNTRY GIRL."

Dorothy Bland, actress, born at Waterford, 1762; made her début on the stage in Dublin in 1777; afterwards came to London, and performed at Drury Lane. Notorious for her connection with the Duke of Clarence, afterwards William IV., by whom she had ten children. Died at St. Cloud, 1816.

Three-quarter figure, standing; figure turned to left; face looking out of the picture over the left shoulder; hands raised together before her, with outstretched fingers; in a soft white muslin dress, with green sash; arch expression on her face. Architectural background.

Canvas, 60 × 47 inches.

Painted 1786.

Engraved by J. OGBORNE.

Engraved by WORTHINGTON as the frontispiece to Boaden's "Life of Mrs. Jordan," 1831.

Exhibited at the Old Masters Exhibition, Burlington House, 1892; and at the "Fair Women" Exhibition, Grafton Gallery, 1894.

G. ROMNEY.

"MRS. INCHBALD."

Elizabeth Simpson, daughter of a Suffolk farmer; born 1756; married Mr. Inchbald, actor. She acted at Covent Garden theatre; wrote several plays, and edited the "British Theatre," the "Modern Theatre," and other works; died 1821.

Half-figure, seated on a couch to right, leaning back with her hands together on her lap; head turned, and facing the spectator; in white dress and lace cap, with pale blue sash held by a long clasp; powdered hair; a black lace shawl over the back of the couch on the right.

Canvas, 30 × 25 inches.

Exhibited at the British Institution, 1862; at the National Portrait Gallery, 1867; and at the Old Masters Exhibition, Burlington House, 1895.

Purchased from Miss Romney, late of Whitestock Hall, Ulverston.

G. ROMNEY.

"THE BLUE BOY."

Portrait of Sir Henry Lushington, when a boy.

Full-length, standing in a landscape, looking towards the spectator. In pale blue Eton dress; his hat under his left arm, and a stick in his right hand. A waterfall is seen on the left.

Canvas, 49 × 38 inches.

Exhibited at the British Institution, 1856.

Exhibited at the Old Masters Exhibition, Burlington House, 1893.

G. ROMNEY.

"PLAYMATES."

A young boy seated, nursing a dog in his arms; half figure, profile to left; white dress.

Canvas, 24 × 20 inches.

From the Miéville Collection.

COLVIN SMITH.

Born at Brechin, 1795; studied at Royal Academy Schools. After visiting Italy, he established himself as a portrait painter in Edinburgh. He painted the portraits of many of the most remarkable men of his time: that of Sir Walter Scott being considered one of the most successful. Sir Walter sat to him several times. He died in Edinburgh in 1875.

"SIR WALTER SCOTT."

Bust: full face, head slightly turned to left; in dark green coat, white vest.

Canvas, 31 × 25 inches.

J. R. SMITH.

John Raphael Smith, born 1752; son of a miniature painter. Was brought up as an artist, and early turned to the art of engraving, in which he soon won distinction; was appointed Engraver to the Prince of Wales. Many of Sir Joshua Reynolds's finest portraits were engraved by him in matchless style. He also painted portraits and domestic subject pictures, many of which were exhibited at the Royal Academy. He was a man of eminent talents and wide information; unfortunately he was fond of dissipation, and became one of the boon companions of George Morland. Died at Doncaster, 1812.

"THE CHILD'S PRAYER."

Family group of a young father and mother in a room, seated on a couch, with a child at their feet saying prayer.

Canvas, circular, 12 inches.

J. R. SMITH.

"THE VISIT TO GRANDFATHER."

In an old-fashioned room; the grandfather, in red dress, seated in a chair, greets his grandchildren, two girls and a boy, who have been brought on a visit by their mother; she wears a dove-coloured dress, with black mantle and large black hat.

Canvas, 30 × 25 inches

Engraved by W. WARD.

Originally exhibited at the Royal Academy, 1787.

Exhibited at the Grosvenor Gallery Exhibition of "A Century of British Art," 1888; and at the Exhibition of Old Masters, Burlington House, 1891.

From the Collection of Sir Edward Marwood Elton, Bart.

Bk. & Engrav. 1886

CLARKSON STANFIELD, R.A.

William Clarkson Stanfield, born in Sunderland, 1794. When a boy he went to sea, and early learnt to draw boats and marine subjects. He was disabled, left the navy, and took to painting theatrical scenery; for some years painted the scenery for Drury Lane Theatre and gained considerable repute thereby. At the same time he exhibited oil pictures at the Society of British Artists and at the British Institution. His first picture, exhibited at the Royal Academy in 1827, assured him success. He was elected an Associate in 1832, and a full Member three years later. He spent much time in Italy. Died at Hampstead, 1867.

"COAST SCENE NEAR VENICE."

In the foreground figures on the shore; a convent and other buildings on an island in the centre; gondolas and fishing boats on the water. Mountains in background.

Signed.

On panel, 13 × 20 inches.

CLARKSON STANFIELD, R.A.

"SEAPIECE."

With an old jetty; two men near a boat on the shore.

Panel, $9\frac{1}{2} \times 15\frac{1}{2}$ inches.
Signed, and dated 1849.

The panel inscribed: "To David Roberts, from his friend C. Stanfield, Hampstead, Dec. 25, 1849."

From the Bicknell Collection.

J. M. W. TURNER, R.A.

Joseph Mallord William Turner, born in Maiden Lane, 1775. His father was a hair-dresser of small means. At a very early age he developed a love of art, and at the age of 14 was admitted to the Royal Academy Schools; he had even previously contributed to the Exhibition. He studied with Girtin, Cozens, and others, beginning by making drawings of old buildings and views of towns for topographical publications. With this object he made many sketching excursions into different parts of the country, and ever diligently studying Nature, rapidly improved in his art. His first oil picture, "The Rising Squall," was exhibited in 1793. In 1799 he was elected an Associate of the Royal Academy, and a full Member three years later. He travelled much in Scotland and on the Continent, and in the succeeding years he painted some of his finest productions. The "Liber Studiorum" series was commenced in 1808. During this period his work was of a grand and vigorous character, but he confined himself to the more sombre aspects of Nature, the dark side greatly predominating over the light. But about 1820 a great change came over his art. He now ventured upon Nature in her most gorgeous aspects. His imagination became fired by the brilliant effects of sunlight, and he commenced to put upon canvas the series of poetic conceptions which for gorgeousness of colour and brilliancy of light stand unsurpassed in the art of landscape painting. The "Ulysses deriding Polyphemus" appeared in 1829. No phase of Nature was left untouched by his brush. Equally versatile in oil painting and in water-colour, his art compassed the whole range of landscape, and it may truly be said of him that he more than equalled every competitor in the particular branch in which each excelled. Turner's art was early appreciated, and he amassed a large fortune, his art being his only pursuit and

happiness in life. He resided in a house which he built for himself in Queen Anne Street. After a life of industry unsurpassed and of almost unrivalled success, he died unmarried and under an assumed name in an obscure lodging in Chelsea, December, 1851. The bulk of his large fortune he left to the nation. His body was placed in the crypt of St. Paul's Cathedral by the side of Sir Joshua Reynolds.

"VAN TROMP'S SHALLOP AT THE ENTRANCE OF THE SCHELDT."

View of the river, with a fresh breeze blowing. In the foreground a sailing boat, with several persons in it; on the right, two men-of-war at anchor; on the left, and farther off, other ships. Beyond is seen the city of Antwerp. Blue sky, with clouds.

Canvas, 36 × 48 inches.

Exhibited at the Royal Academy, 1832.

Exhibited at the Winter Exhibition, Burlington House, 1894.

Purchased from Turner by Mr. Munro of Novar; purchased at the Novar sale by Mr. Kirkman D. Hodgson, M.P., from whom it was acquired.

J. M. W. TURNER, R.A.

"FONTHILL."

Extensive landscape, looking across a lake towards wooded hills, over the summit of which is seen the tower of Fonthill; in the foreground are cottages, and men and women harvesting; on the right cattle near a ford. Sunny afternoon.

Water-colour drawing, 28 × 41 inches.

Painted 1799.

Originally exhibited at the Royal Academy, 1800.

Exhibited at the Old Masters Exhibitions, Burlington House, 1887 and 1892.

Painted for Mr. Beckford, of Fonthill; afterwards in the Collections of John Heugh, Esq., and of C. J. Pooley, Esq.

J. M. W. TURNER, R.A.

"THE APPROACH TO VENICE."

"The path lies o'er the sea, invisible :
And from the land we went
As to a floating city, steering in,
And gliding up her streets as in a dream,
So smoothly, silently."—ROGERS' *Italy*.

"The moon is up and yet it is not night,
The sun as yet disputes the day with her."—BYRON.

Canvas, 24 × 36 inches.

Painted 1843, and exhibited at the Royal Academy, 1844.

MR. RUSKIN, speaking of the pictures exhibited at the Royal Academy in 1844, says : "Another of Venice, seen from near Fusina, with sunlight and moonlight mixed, was, I think, when I first saw it, the most perfectly *beautiful* piece of colour of all that I have seen produced by human hands, by any means, or at any period."—*Modern Painters*, vol. i., p. 136.

Birch sale, Foster's 27/2 Feb 1858 (lot LVII)

Bt [illegible] Agnew 1899

Sold to [illegible] 1923

[illegible]

F. WALKER, A.R.A.

Frederick Walker, born in Marylebone, 1840. He was for a time in an architect's office, but left it to join Mr. Leigh's Art Classes in Newman Street; gave much study to the antique at the British Museum; and in 1858 was admitted to the Royal Academy Schools. He early became a proficient draughtsman for wood engravings, and illustrated for various periodicals, such as "Once a Week" and the "Cornhill Magazine," being also engaged by Thackeray to illustrate his novels. In 1864 he was elected an Associate of the Old Water-Colour Society. His first picture, "The Lost Path," was exhibited at the Royal Academy the previous year. It was not until the exhibition of his picture of "The Bathers," in 1867, that much attention was attracted to him. He was elected an Associate of the Royal Academy in 1871. His constitution was, unfortunately, delicate, and his career was cut short by an early death in June, 1875. He was buried at Cookham, amid the picturesque scenery whence many of his happiest inspirations were received.

"THE SUNNY THAMES."

A bank of the river, with a group of children, and a boy fishing; the bank beautiful with forget-me-nots and other wild flowers.

Canvas, 49 × 58 inches.

Etched by R. W. MACBETH, A.R.A.

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887; at the Old Masters Exhibition, Burlington House, 1892.

From the Collection of William Graham, Esq.

JAMES WARD, R.A.

James Ward, born in London, 1769; brought up as a mezzotint engraver under his brother William, and gained great proficiency; carefully studied anatomy, and became an accomplished painter of animals; was appointed "Painter and Engraver to the Prince of Wales." His contributions to the Royal Academy were numerous. He was elected an Associate in 1809, and a full Member in 1813. Died 1859.

"A SHETLAND PONY."

In a landscape.

On panel, 8 × 11 inches.

A. WATTEAU.

Antoine Watteau, born at Valenciennes, 1684. He received little education, and when quite a lad was cast adrift by his father. Penniless he made his way to Paris, where he fell in with a painter of pictures, who employed him in making copies of figures of saints. All his spare time was occupied in the study of art and in diligent work with his friend, whereby he began to acquire that facility of draughtsmanship which has made him so famous. He worked for a time in the studio of Claude Gillot, and also assisted Audran at the Luxembourg. In 1717 he was made a Member of the Academy. Diligently studying and incessantly working all his life, he was never able to satisfy himself, and failed to appreciate his own works. He came to England in 1719, but was obliged by the climate to return to Paris, where he died shortly afterwards at the age of 37.

"PEASANTS MERRYMAKING."

A composition of six figures outside a cabaret: a man and woman dancing, a man seated on a tub playing the fiddle, another seated near to the left, and a man and woman seated beyond.

In the manner of Teniers.

On panel, 8 × 6½ inches.

Formerly in the Bredel Collection.

Exhibited at the British Institution, 1848.

From the Bolckow Collection.

G. F. WATTS, R.A.

George Frederick Watts, born 1818; elected Associate of the Royal Academy, 1867; elected a full Member, 1868.

"GOOD LUCK TO YOUR FISHING!"

A winged Cupid hovering in a kneeling attitude over the green waves, and holding a fishing-line.

Signed and dated 1889.

Canvas, 23 × 19 inches.

Exhibited at the New Gallery, 1889.

Purchased from the Artist. in 1889 £840

G. F. WATTS, R.A.

"DIANA AND ENDYMION."

The figure of Diana, taking the form of a crescent moon, hovers over the sleeping Endymion, her face bending lovingly to his.

Canvas, 20 × 25 inches.

Engraved by F. SHORT, 1891.

Exhibited at the Exhibition of Mr. Watts's Works at the Grosvenor Gallery, 1882; at the Philadelphia Exhibition, 1885; and at the Royal Jubilee Exhibition, Manchester.

From the Collection of William Graham, Esq.

G. F. WATTS, R.A.

"MOTHER AND DAUGHTER."

A study of two donkeys' heads.

Panel, 21 × 24 inches.
Signed "G. F. Watts, 1867."

Exhibited at the Grosvenor Gallery, 1881.

From the Collection of Charles Rickards, Esq., of Manchester.

J. WEENIX.

Jan Weenix, born in Amsterdam, 1640; instructed in art by his father, Jan Baptista Weenix; particularly excelled in the painting of dead game and birds; died in 1719.

"A DEAD SWAN, HERONS AND OTHER BIRDS."

Canvas, 53 × 60 inches.

From the Blenheim Collection.

F. WHEATLEY, R.A.

Francis Wheatley, born in Covent Garden, 1747. He was at an early age put under an able teacher of drawing, and also studied at the Academy Schools; won several of the Society of Arts' premiums. He went to Dublin, where he met with considerable success as a portrait-painter; returned to London, and first exhibited at the Royal Academy in 1771. Many of his pictures were engraved, his rural subjects being especially popular. Died in 1801.

"THE DISASTER."

A young lady and child entering a room find that the cat has upset the pet bird cage.

Canvas, 31 × 26½ inches.

Engraved by W. WARD.

From the Collection of Sir Edward Marwood Elton, Bart.

SIR DAVID WILKIE, R.A.

Son of a Scotch minister; born 1785. He studied art in Edinburgh; came to London in 1805, and obtained admission to the Schools of the Royal Academy. At the age of 21 he painted "The Village Politicians," which at once made his reputation. "The Blind Fiddler" and "The Rent Day" immediately followed. The latter picture secured his election as an Associate of the Royal Academy at the early age of 24; "The Village Festival" securing his election to full Membership two years later. Many of his finest works were produced during the next few years. Ill-health compelling him to travel abroad, he visited France, Italy, and finally Spain. The works of Velasquez in Madrid excited him to enthusiastic study of the great master, and entirely changed the character of his art. He commenced painting pictures in a distinctly Spanish style, many of them of great merit. On his return he was appointed Painter-in-Ordinary to the King, and received the honour of Knighthood. He visited the East in 1840, but his failing health compelled him to return, and he died at sea on the voyage from Alexandria, 1841.

"A SPANISH GIRL."

Half-figure of a young girl, in Spanish costume; her hands joined in front, holding a fan; full face; in red dress, with a black mantilla over her head and shoulders, and a flower in her hair.

Canvas, 25 × 21 inches.

Signed and dated.

Painted in Madrid, 1828.

Formerly in the Collection of Sir William Knighton, who purchased the picture from the Artist.

SIR DAVID WILKIE, R.A.

"THE VILLAGE FESTIVAL."

Villagers carousing in the courtyard of a country alehouse. On the left numerous figures in the doorway of the inn, and in the balcony above. At a table three peasants seated, the host standing by pouring out ale. In the centre a half-tipsy countryman between his merry comrades, and two women who endeavour to drag him away. To the right a drinking-trough, beside which lies on the ground a peasant half-asleep, an old woman and children standing near. Many figures in the window of the house in background.

Panel, 13½ × 18 inches.

Signed and dated 1809.

Wilkie, two years later, painted a large picture of this subject for Mr. Angerstein, which is now in the National Gallery. The subject has been several times engraved.

Formerly in the Collection of William Wells, Esq., of Redleaf.

SIR DAVID WILKIE, R.A.

"THE ERRAND BOY."

The yard of a country house. A boy on a white pony, delivering his errand. An old woman standing with a young woman and little girl near the porch, on the right. The old woman has a basket of provisions in her arms; a dog sits at her feet, near a bucket, spade, and besom; on the left, behind the pony, a hen feeding; beyond, through the open yard door, the gable end of the house is seen in brilliant sunlight.

Panel, 14 × 19 inches.

Engraved by RAINBACH.

Exhibited at the Royal Academy, 1818.

Painted for Sir John Swinburne. Afterwards in the Collections of John Knowles, Esq., and of Charles F. Huth, Esq.

From the Huth Collection.

RICHARD WILSON, R.A.

Born in 1713; came to London at an early age, and practised portrait painting. After visiting Italy in 1749, he turned his attention entirely to landscape art. Wilson was one of the original thirty-six Members of the Royal Academy. During his life his work was never popular, though he had a few wealthy patrons. Died in 1782.

"SION HOUSE."

View looking across a bend of the Thames, with Sion House on the right; numerous figures in the foreground, promenading; some seated under the high trees; buildings in the distance. Sunset.

Canvas, 40 × 54 inches.

Exhibited at the Old Masters Exhibition, Burlington House, 1890.

From the Collection of John Gibbons, Esq.

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by

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"Suavis laborum est præteritorum memoria."

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